

ArtCare

A Collections Management Framework for
Washington State Art Collection

**Washington State Arts Commission
Art in Public Places Program
February 2006, Updated September 2006**

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ArtCare

A Collections Management Framework for Washington State Art Collection

Arts Commission Mission, Goal, and Objectives for the Art in Public Places Program

Mission

The Washington State Arts Commission (Arts Commission) cultivates a thriving environment for creative expression and appreciation of the arts for the benefit of all.

Goal Two

Integrate public art into the state's built environment to advance community aesthetics and dialogue.¹

- Objective One: Manage acquisition of professionally designed, created and installed artworks for the State Art Collection.

Strategies

- > Acquire artwork through site-responsive commissioned artworks and curated collections of artworks.
- > Present contemporary artworks by diverse professional artists working in a variety of methods and media through the Public Artist Roster.
- > Ensure professionally managed fabrication and installation of artwork through effective communication and collaboration with artists and partner agencies (public schools, state agencies, colleges, and universities).

- Objective Two: Promote collection care and conservation best practices through the implementation of the *ArtCare* collection management plan.

Strategies:

- > Support partner agencies in providing routine cleaning and maintenance of artwork in the State Art Collection.
- > Provide stewardship of the State Art Collection through artwork conservation (e.g. repair, restoration) and deaccession.
- > Increase the Arts Commission's impact on artwork conservation projects through the implementation of legislated policies.

¹ Reference: Arts Commission's 2007-2011 Strategic Plan (Approved May 2006, Updated in *ArtCare* September 2006).

- ▲ Objective Three: Increase access to public art and promote the State Art Collection.

Strategies:

- > Provide access to and promote the State Art Collection through digital technology.
- > Work with partner agencies to provide community experiences with artists (i.e. artist seminars on installed public artworks).
- > Enhance policies that support public art at the state and local level.

Description of the State Art Collection

The State Art Collection consists of artworks acquired through the Art in Public Places Program, established by state legislation in July 1974. The purchase of artworks is funded by one half of 1% allocations from the State capital budget for specific new construction at universities and colleges, state agencies, and public schools, and also includes renovations over \$200,000 at universities and colleges. The State Art Collection includes two- and three-dimensional, freestanding and integrated artworks, and is presented statewide in public spaces.²

ArtCare Statement of Purpose and Authority

ArtCare provides a framework for the ongoing care of the State Art Collection, integrating into one document care-related policies, procedures, roles, and responsibilities. To preserve the State's investment, the valuable and accessible State Art Collection requires dedicated resources for conservation and maintenance.

Individual artworks in the State Art Collection are held in trust by partner agencies working in partnership with the Arts Commission under the terms of an Interagency Agreement. Development, administration, and management of the State Art Collection are carried out by the Arts Commission.³

The Arts Commission is authorized by Revised Code of Washington (RCW) 43.46.040 to adopt rules (Washington Administrative Code or WAC) and under RCW 43.46.090 to administer the Art in Public Places Program. WAC is intended to implement: RCW 43.46.090, 43.46.095, 43.17.200, 43.17.205, 43.17.210, 43.19.455, 28A.335.210, 28B.10.025, and 28B.10.027.⁴ Under this authority, the Arts Commission develops, inventories, maintains, and presents to the public the State Art Collection.

² Reference: RCW 43.46.095.

³ Reference: WAC 30-02-010, RCW 43.46.095.

⁴ Reference: WAC 30-40-020.

The Arts Commission has the full authority and responsibility to implement all aspects of *ArtCare* and to revise elements as needed, with the following exceptions: full Commission approval is necessary to revise Deaccession and Gifts and Transfers sections, as well as any changes to WAC.

Acquisition

RCW and WAC govern the acquisition of artworks for the State Art Collection.⁵ These artworks enter the public environment through a careful process—facilitated by the Arts Commission, informed by professional judgment, and with advice from the public interest affected—and are created by artists especially for the public context.

Gifts and Transfers⁶

The Arts Commission does not accept gifts or transfers of artwork to the State Art Collection. The State Art Collection consists only of artworks acquired by the Art in Public Places Program, established by state legislation in July 1974, and with one half of 1% allocations from the State capital budget for specific new construction at universities and colleges, state agencies, and public schools, and also includes renovations over \$200,000 at universities and colleges.⁷

The full Commission must approve any change to the Gifts and Transfers section of *ArtCare*.

Maintenance and Stewardship

Responsibilities

The Arts Commission cares for the State Art Collection in partnership with partner agencies, who present it in their spaces. Partner agencies and/or sites are responsible for all routine artwork maintenance, as specified by the artist in his/her Technical and Maintenance Record. All costs associated with routine maintenance are the responsibility of the partner agency. The partner agency may not repair, retouch, remove an artwork from the frame (if applicable) or alter it in any way except with written permission from the Arts Commission. The Arts Commission relies on the leadership and participation of partner agencies in identifying

⁵ Reference: RCW 43.46.090, RCW 43.17.205, RCW 43.17.200, RCW 43.17.210, RCW 43.19.455, RCW 28B.10.025, RCW 28B.10.027, RCW 28A.335.210, WAC 30-40-010, WAC 30-40-020, WAC 30-40-040, WAC 30-40-050, WAC 30-40-070, WAC 30-40-080, WAC 30-40-090.

⁶ Reference: Ratified by Washington State Arts Commissioners, February 15, 2006

⁷ Reference: RCW 43.46.095.

artwork damage and safety issues when they occur and through the Arts Commission's regularly scheduled inventory.⁸

At the close of the artwork acquisition process or the beginning of an artwork re-siting period, the partner agency and site will receive the Artist's Specification Sheet, the Technical and Maintenance Record, the Artist's Public Report (submitted by the artist as part of the artwork acquisition), and an introduction to the inventory process to support their artwork stewardship and maintenance responsibilities. The Arts Commission will provide additional training on artwork care at the request of the partner agency or site.

Insurance

The Arts Commission and partner agency agree to be responsible for the negligent acts or omissions of their own officers, employees and agents in the performance of their Interagency Agreement, including, but not limited to installation, placement, maintenance and disposition of the artwork, and each agrees to indemnify and hold harmless the other against any and all claims, demands or liabilities arising there from.⁹

Inventory

Inventories are necessary to determine the physical state and current locations of artwork in the State Art Collection, to set priorities for conservation and restoration, and to evaluate the effectiveness of documentation, labeling, cataloging, and other methods of record keeping. Inventories assure that artwork records are current and help establish an overall view of the State Art Collection. As part of their stewardship of the State Art Collection, partner agencies are responsible for completing and returning inventory forms to the Arts Commission.

Procedure

The Arts Commission implements regular inventories based on the Washington State Administrative and Accounting Manual.¹⁰ Information gathered through the inventory process includes the artwork's exact location and current condition.

The Arts Commission evaluates and determines appropriate actions based on inventory responses. Appropriate actions may include re-siting, conservation or restoration, or deaccession.

⁸ Reference: WAC 30-40-050, Interagency Agreement for Acquisition of Artwork, Contract for Purchase of Artwork, Contract for Commissioning of Artwork.

⁹ Reference: Interagency Agreement for Acquisition of Artwork.

¹⁰ Reference: Washington State Administrative and Accounting Manual, Chapter 30 – Capital Asset Physical Inventory Policy, produced by the Office of Financial Management.

▲ Examples:

Reports of damage and/or vandalism: The partner agency or site may be required to provide photographic documentation or a police report. The Arts Commission may request the artist or other professional review the artwork condition to determine if the artwork is repairable.

Reports of missing artwork: The Arts Commission will request a property loss form, police report, or other formal report indicating that the artwork is no longer located at its intended partner agency or site.

Conservation and Restoration

Responsibilities

The Arts Commission is directly responsible for conservation and restoration of artwork in the State Art Collection. Conservation and restoration are required to repair damaged or malfunctioning artwork to its original intent and function.¹¹ Partner agencies and/or sites generally report damaged or malfunctioning artwork to the Arts Commission, which may initiate action. When artworks are in need of conservation or restoration, the Arts Commission will be responsible for assuring treatment is undertaken in accordance with appropriate professional standards. The Arts Commission's responsibility for conservation and restoration of the artwork is, by law, contingent upon receipt of adequate appropriations for this purpose.¹²

When possible, the artist will be consulted as to his/her recommendations regarding artwork treatment. To the extent practicable and in accordance with accepted principles of professional conservation and restoration, the artist shall be given the opportunity to submit a proposal to accomplish artwork treatments and shall be paid a reasonable fee for these services.¹³ Should the artist perform artwork treatment, he or she will not alter the original intent of the artwork, beyond those changes necessary for its conservation or restoration.

The partner agency and/or site must make the artwork available to the Arts Commission and/or its representatives for the purposes of assessment, repair, conservation, and restoration as determined to be necessary by the Arts Commission.¹⁴

Funding

¹¹ Reference: WAC 30-40-060.

¹² Reference: WAC 30-40-050, Interagency Agreement for Acquisition of Artwork, Contract for Purchase of Artwork, Contract for Commissioning of Artwork.

¹³ Reference: Contract for Purchase of Artwork, Contract for Commissioning of Artwork.

¹⁴ Reference: Interagency Agreement for Acquisition of Artwork.

► Sources

State capital budget: Fees assessed on each legislated percent-for-art artwork budget may be pooled to fund artwork conservation and restoration. The fee will be assessed as a percentage and will fluctuate based on the total amount of funds generated from qualifying capital projects in any given biennium. The Arts Commission will determine the fee percentage at the beginning of each biennium. In total, conservation fees expended will not exceed \$100,000 in the 2005-2007 biennium.¹⁵ The Arts Commission will also determine biennially if projects below a certain budget range may be exempted from conservation fee assessments.¹⁶

State operating budget (general fund): The State operating budget may fund conservation and restoration. The Executive Director, as part of the agency budgeting cycle, shall assign funds from this source.

► Services

Conservation funds will be used for costs directly related to the care of individual artworks and may include: conservation or restoration (see below for specific priorities), artwork assessments, proposal reviews by professional conservators, replacement plaques, special projects (i.e. partner trainings), and new photography of artwork.

Priorities

Available conservation and restoration funding will be committed at the discretion of the Arts Commission, which will determine priorities in the following order:

- The artwork in its current condition presents a public safety hazard or liability;
- The artwork is scheduled for imminent re-siting;
- The partner agency or site will participate in conservation or restoration by matching or contributing funds or supporting the effort through in-kind contributions;
- The artwork and/or artist has a significant artistic, cultural or historical legacy, as noted through:

¹⁵ Reference: Engrossed Senate Substitute Bill (ESSB) 6094, Section 910 (4).

¹⁶ Reference: RCW 43.17.200.

A high level of excellence in technique, skill of execution, creativity, innovation and/or intellectual rigor;

Critical acclaim, represented by analysis and/or description by a recognized scholar or critic published in professional journals, art periodicals, books, or other collections in which this artist's work can be found;

Awards, grants, fellowships, exhibitions or other honors conferred upon the artist or the artist's work;

The esteem by which other artists refer to this artwork and/or the influence of this artwork or the artist in general;

The artwork's possible role as the sole surviving example of a style or period, within a given region;

- ▶ The artwork is of significant monetary value and its loss would represent a marked loss of State capital assets. Note: By itself, artwork value is not sufficient criteria to justify conservation or restoration. Value is not a constant and changes may include increases as well as decreases, and may be affected by fads, trends, scholarship, and availability.

Deaccession¹⁷

The Arts Commission is responsible for the deaccession or removal of artworks from the State Art Collection. Deaccession and disposal are legitimate parts of the formation and care of the State Art Collection. These actions help maintain the integrity of the State Art Collection.

Deaccession requires exceptional care and should reflect policy, rather than reaction to the pressures of a particular moment or circumstance. Standards applied to deaccession and disposal should be as stringent as those applied to the acquisition process, should not be subject to changes in fashion and taste, and should represent professional judgment. Artworks may only be deaccessioned after careful consideration of the criteria for deaccession.

Criteria

The Arts Commission will deaccession artworks from the State Art Collection only if reasonable cause has been established by one of the following:

- ▶ the artwork has been lost or stolen;

¹⁷ Reference: WAC 30-40-050 and ratified by Washington State Arts Commissioners, February 15, 2006

- the artwork presents a safety hazard in its present condition;
- conservation or restoration of the artwork's structural or aesthetic integrity is technically infeasible (beyond repair);
- disproportionate to the value of the artwork;
- the environment or architectural support (on which a site-specific artwork depends) is to be destroyed or modified as to compromise the artist's intentions;

Procedure

Deaccession and disposal are initiated by reports from any source indicating an artwork meets one or more of the deaccession criteria. The Arts Commission will request written notification and photography from the partner agency or site. The Arts Commission reviews the documentation and may request additional assessment of the artwork's condition or situation before proceeding with deaccession. The Arts Commission gathers records as documentation of the deaccession, including related police reports, property loss notices, correspondence, and photography.

The Arts Commission will then convene a Deaccession Committee at the discretion of the Executive Director. The Deaccession Committee's membership may be comprised of commissioners and/or outside experts in conservation and restoration and must be comprised of at least four voting (non-staff) members. The Arts Commission will present the artworks for deaccession and related staff evaluations to the Deaccession Committee. A majority of the Deaccession Committee must vote in favor of deaccession for their recommendation to be advanced to the full Commission.

Final authority to deaccession and dispose of artworks rests with the full Commission. Deaccession recommendations may be presented to full Commission at any of their meetings at the discretion of the Executive Director and Commission Chair.

The Arts Commission has the authority to initiate action that may lead to deaccession to the extent necessary, for purposes such as safety and liability. Such decisions must be ratified at the full Commission's next meeting following the action.

In order for a recommended deaccession to be carried out, the following conditions must be met:

- Third-party review and appraisal must be on file in the case of objects of substantial market value, as determined by the Arts Commission;

- Artists whose work is being considered for deaccession shall be notified in writing to the last address on file at the Arts Commission;
- Photographic documentation must be on file in all deaccession cases except those based on loss or theft;
- Property loss form or police report must be on file in all deaccession cases based on loss or theft;
- Approval of action by the full Commission at a regularly scheduled meeting.

Disposition

The Arts Commission shall determine the best means of disposal given the condition, materials, and scope of the artwork.

Artworks recommended for deaccession may be removed in one of the following ways:

- **Exchange:** An exchange for another artwork, preferably by the same artist, may be made through the artist, gallery, museum, or other institution. The Arts Commission may accept the exchange of the deaccessioned artwork for one or more artworks the Arts Commission deems appropriate to include in the State Art Collection and that has/have an aggregate appraised value equal to the fair market value of the exchanged artwork. "Fair market value" is based on assessment by an independent professional appraiser.
- **Salvage:** The artwork, in its current condition, may be offered to the artist at salvage cost or the cost to retrieve the artwork.
- **Destruction:** In the event the artwork has been destroyed, damaged beyond repair, or has a negligible value, the Arts Commission may authorize that it be disposed of as scrap.
- **Sale:** Sale may be through auction, gallery or direct bidding by individuals not affiliated with the artwork.

Note: Provision for Changes and Resale of the Washington State Arts Commission contracts for commissioning and purchase of artwork states, "While recognizing that the state does not have a legal mechanism permitting the sale of works of art, the state agrees that if in the future the state does sell the work during the life of the artist the state shall pay the artist a sum of fifteen percent (15%) of the appreciated value of the "work." The remaining 85% shall be

assigned for acquisition of artwork through the Art in Public Places Program, to become part of the State Art Collection.¹⁸

Documentation and Records

The Arts Commission will maintain complete and accurate records, including photographs and circumstances of disposal, for each artwork deaccessioned from the State Art Collection. When an artwork is deaccessioned all paper and electronic files and related photography will be clearly marked with the artwork's new status.

The full Commission must approve any change to the Deaccession section of *ArtCare*.

Access and Use

The Arts Commission encourages research, interpretation, and contemplation of artworks in the State Art Collection, which are sited statewide typically in or on the grounds of specific state-constructed buildings. Access to these spaces vary and are controlled by the partner agency or site.

Re-siting

Whenever possible non-integrated artwork should be re-sited within the jurisdiction of the partner agency. Acquisitions occur through a deliberate and thoughtful process facilitated by the Arts Commission and informed by stakeholders in the local community; re-siting within the partner agency ensures this process is respected. Before an artwork is moved within a partner agency site, the Arts Commission must be consulted so that an appropriate site can be identified for the artwork (considering, for example, environmental conditions, artwork and public safety, and security). Non-integrated artworks should always be sited with significant consideration of stewardship. The Arts Commission may remove artworks if the site compromises the safety or integrity of the artwork. Any proposed change in an artwork's location must also consider public access.

Partner agencies are responsible for costs associated with re-siting artwork, when re-siting occurs at their request.

Non-integrated artworks that must be re-sited outside of the partner agency's jurisdiction may be re-sited by the following methods, in order of desirability:

- Re-siting in the local area;

¹⁸ Reference: Contract for Purchase of Artwork, Contract for Commissioning of Artwork.

- Re-siting through the Arts Commission’s website or other information-sharing process;
- Return to Arts Commission offices, if space allows.

The Arts Commission will consult the artist whenever a commissioned artwork needs to be re-sited.

Loans

Artworks may be loaned to nonprofit, cultural, or public institutions for exhibition purposes when the exhibition shares the artwork with new audiences, promotes scholarship, and/or offers new consideration of the artwork and/or artist.

All loan requests must be made directly to the Arts Commission. The Arts Commission will negotiate loan terms and complete Loan Agreements with the borrower. The Arts Commission, not the partner agency, will coordinate loans. In the case of non-integrated artwork, the partner agency must make the work available for loan.¹⁹

Documentation and Records

Accession numbers

Unique accession numbers for artwork identification are assigned at the initiation of the design, commission or purchase of an artwork.

Accession numbers are comprised of four parts: agency acronym, year acquired, lot or sequence of placement into the collection, and object number. Letters at the end of an accession number indicate an artwork is comprised of separable parts.

➤ Examples:

WSAC2005.002.000 (“2005” indicates the year of the contract; “002” indicates that this was the second contract issued in the year 2005; “000” indicates that the artwork is comprised of only one object and was acquired as an individual work)

WSAC2005.002.00A-D (“2005” indicates the year of the contract; “002” indicates that this was the second contract issued in the year 2005; “00A-D” indicates that artwork is comprised of 4 objects, which must be exhibited as one artwork, a polyptych)

¹⁹ Reference: Interagency Agreement for Acquisition of Artwork.

WSAC2005.002.001, then WSAC2005.002.002, etc. ("2005" indicates the year of the contract; "002" indicates that this was the second contract issued in the year 2005; "001" and "002" indicate that multiple artworks by the same artist were acquired under a single contract)

Records

➤ Paper files: The Arts Commission archives four types of paper files for the State Art Collection: interagency agreement files, project files, contract/conservation files, and inventory files. All files are housed in Arts Commission offices.

Interagency Agreement files: original interagency agreements and related correspondence.

Project files: documents, correspondence and notes related to the acquisition process. Project files may include preliminary proposals, fabrication images, and committee lists.

Contract/conservation files: original contracts for the initiation of design, commission, or purchase of an artwork and any subsequent conservation; the artist's final artwork proposal; Artist's Specification Sheet; Maintenance and Technical Record; Artist's Public Report; correspondence related to the artwork after its acquisition and loan or re-siting-related documents.

Inventory files: completed partner agency or site inventory forms and related correspondence.

➤ Electronic records: The Collections Manager maintains electronic records in a database system. The database is the primary tool for tracking an artwork's current status, information about its acquisition, and its location history. These records are stored on a server that is backed up onto tapes and stored off-site on a regular basis. Electronic records may include digital image files in addition to text-based information.

➤ Photographic documentation: the artist's commissioning or purchase contract requires photographic documentation of the final artwork. The Arts Commission keeps this photography in slide and/or digital format.

Slide documentation is kept in three image archives:

- > Archival (non-circulating): one copy of each image, typically of master quality.
- > Circulating: one or more copies of each image, typically of duplicate quality.

> Conservation (non-circulating): Slide format images of artworks for which conservation assessments have been made.

The Arts Commission stores digital documentation collectively on CDs by accession number.

Artwork credits

The artist is responsible for creating an identification plaque for all commissions. The Arts Commission is responsible for creating identification plaques for purchases and replacing all missing plaques. The plaque must include the artist's name, artwork title, date, credit line ("Washington State Arts Commission Art in Public Places Program in partnership with partner agency"), and accession number. The plaque text format is determined by the Arts Commission.²⁰

Rights and Reproductions

Photography

Photography or filming of artworks in the State Art Collection for personal use is generally permitted. This does not include permission to publish.

The Arts Commission has the right to photograph, digitally and/or graphically reproduce by any means and media artwork in the State Art Collection and/or models and drawings relating to the artwork for the purposes of publicity, education or exhibition of the artwork, provided that such reproduction is credited to the artist. The artwork caption must also include the artwork title, date, and credit line (i.e. "Washington State Arts Commission Art in Public Places Program in partnership with partner agency").²¹

Requests to the Arts Commission for photographic material for publicity, education, or exhibition should be made in writing.

Copyright

The artist reserves all rights under copyright law to which preliminary studies, drawings, specifications, models, and the artwork may be subject.²²

²⁰ Reference: Contract for Purchase of Artwork, Contract for Commissioning of Artwork.

²¹ Reference: Contract for Purchase of Artwork, Contract for Commissioning of Artwork.

²² Reference: Contract for Purchase of Artwork, Contract for Commissioning of Artwork.

In the case of outside publication, the Arts Commission does not assume responsibility for the following:

- ✦ determining the nature of any rights, the ownership or interest therein, and for obtaining the appropriate permissions to publish or use;
- ✦ determining the nature of any liabilities (including liabilities for defamation and invasion of privacy) that may arise from any publication or use.

Key Definitions

Art in Public Places Program: program established in 1974 to facilitate the acquisition and placement of artwork in the State Art Collection. Arts Commission staff administer the Art in Public Places Program.

Commissioners: The body of Governor-appointed officials of the Arts Commission, see Washington State Arts Commission definition. The body of Governor-appointed commissioners is referred to in this document as the “**full Commission.**”

Conservation: those extraordinary activities required to repair a malfunctioning or damaged artwork (also see restoration). Conservation refers to treatment that brings artworks to a stable condition so that future continued routine and special routine maintenance can be effective. Conservation-related activities may also include examination and documentation.

Deaccession: the removal of a work of art from the State Art Collection.²³

Partner agency: universities and colleges, state agencies, and public schools of Washington State. Partner agency often refers to those agencies with which the Arts Commission has an Interagency Agreement for Acquisition of Artwork.

Restoration: those extraordinary activities required to repair a malfunctioning or damaged artwork (also see conservation). Restoration refers to treatment that returns artwork to a known or assumed state, often through the addition of non-original material.

Revised Code of Washington (RCW): the compilation of all permanent Washington laws now in force. It is a collection of Session Laws (enacted by the Legislature, and signed by the Governor, or enacted via the initiative process), arranged by topic, with amendments added and repealed laws removed. It does not include temporary laws such as appropriations acts. The RCW is published by the Statute Law Committee and is the official version of the code.

²³ Reference: WAC 30-02-010.

Routine maintenance: a regular procedure to keep an artwork in proper condition. Routine maintenance refers to activities required to keep an artwork in clean, presentable, and working condition. It may include activities such as surface dusting, replacement of lights, cleaning of glass or Plexiglas, removal of debris, oiling of moving parts, etc. (Specific procedures for individual artworks are described in the artwork's Technical and Maintenance Record.)

Site: the location of an artwork. The site may be the same as the partner agency, a division thereof or another public agency. In the case of temporary artwork loans, the borrower's location is the site.

Special routine maintenance: anticipated and infrequent maintenance of the structural aspects of an artwork, including integrity of the overall surface (which may include paint, sealant and/or finishes), internal skeleton or surfaces, replacement or re-creation of individual elements, and changes in the immediate environs of a work. Special routine maintenance is performed by the partner agency or site in consultation with the Arts Commission. It typically involves non-art specific skill sets, such as painting with industrial materials, mortar replacement or landscape maintenance.

Stewardship: refers to the responsible management of an artwork entrusted to one's care. Stewardship of individual artworks in the State Art Collection is the responsibility of the Arts Commission in partnership with the partner agency and/or artwork site. It requires that artwork care be undertaken with respect to the artwork's physical condition and the intentions of the principal partners in the acquisition of artwork, including the artist, partner agency, and the mission of the Arts Commission.

Treatment: the deliberate alteration of the chemical and/or physical aspects of an artwork, aimed primarily at prolonging its existence and which does not alter the content or intended physical appearance of the artwork. See conservation and restoration definitions for different types of treatment. Routine maintenance should not include treatment.

Washington Administrative Code (WAC): regulations of executive branch agencies that are issued by authority of statutes. Like legislation and the Constitution, regulations are a source of primary law in Washington State.

Washington State Arts Commission (Arts Commission): the state agency charged with the mission to cultivate a thriving environment for creative expression and appreciation of the arts for the benefit of all and established pursuant to RCW 43.46.015.²⁴ All specified Arts Commission responsibilities are those of the Executive Director and managers.

²⁴ Reference: Agency mission, WAC 30-02-010.